

FAMILY GUY

"Three Kings"

Production #6ACX05

Written by

Alec Sulkin

Directed by

Mike Kim

Created by

Seth MacFarlane

Executive Producers

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TABLE DRAFT
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“THREE KINGS”

CAST LIST FOR #6ACX05:

PETER GRIFFIN/PETEY/ANDY.....SETH MACFARLANE
LOIS GRIFFIN/MARCIA.....ALEX BORSTEIN
CHRIS GRIFFIN/PRISON GUARD.....SETH GREEN (SUB: ALEC SULKIN)
MEG GRIFFIN.....MILA KUNIS (SUB: KIM FERTMAN)
STEWIE GRIFFIN/OLD MAN PRESSMAN.....SETH MACFARLANE
BRIAN GRIFFIN/CHOPPER/PAUL.....SETH MACFARLANE
CLEVELAND/RED.....MIKE HENRY

50'S DJ.....TBD (SUB: JOHN VIENER)
BUDDY HOLLY.....TBD (SUB: ALEC SULKIN)
CARTER.....SETH MACFARLANE
COMEDY TRUMPET.....TBD (SUB: SETH MACFARLANE)
DOG.....TBD (SUB: DANNY SMITH)
GARFUNKEL.....TBD (SUB: DANNY SMITH)
HERBERT/BROOKS.....MIKE HENRY
HOBIE/PRISON GUARD #2.....MIKE HENRY
JOE/BOGGS.....PATRICK WARBURTON (SUB: JOHN VIENER)
JOEY.....TBD (SUB: JOHN VIENER)
KNIGHT.....TBD (SUB: SETH MACFARLANE)
LITTLE RICHARD.....TBD (SUB: ALEC SULKIN)
MAGIC JOHNSON.....MIKE HENRY
MAYOR WEST/ACE.....ADAM WEST (SUB: SETH MACFARLANE)
MORT.....JOHNNY BRENNAN (SUB: SETH MACFARLANE)
PAROLE BOARD GUY.....TBD (SUB: ALEC SULKIN)
PRISON GUARD/SEAMUS.....SETH MACFARLANE
PRISONER/FUAD.....MIKE HENRY
PRISONER #2.....TBD (SUB: STEVE CALLAGHAN)
QUAG.....SETH MACFARLANE
RADIO VOICE.....TBD (SUB: JOHN VIENER)
RICHARD DREYFUSS.....TBD (SUB: SETH MACFARLANE)
ROY SCHEIDER.....TBD (SUB: ALEC SULKIN)
SIMON.....TBD (SUB: SETH MACFARLANE)
STEPHEN KING.....TBD (SUB: ALEC SULKIN)

ACT ONE

("AMAZING STORIES" MAIN TITLE THEME PARODY)

INT. STUDY - DAY

PETER sits in an armchair in a dark wood-paneled study. He wears a smoking jacket and is in front of a fireplace.

PETER

Hi, it's me, Peter, your TV cartoon pal. You know, Lois has been bitching lately that I watch too much TV and don't read enough books. So, I went to the library and picked up three books by the greatest author of the last thousand years: Stephen King. And tonight, I'd like to share them with you. We begin with a little tale called "Stand By Me," about four young boys who went looking for a dead body, and instead found... themselves. And also a dead body.

INT. CASTLE ROCK TREE HOUSE - 1955

PETEEY LECHANCE (Peter), QUAG CHAMBERS (QUAGMIRE), and JOEY DUCHAMPS (JOE) sit in the tree house smoking cigarettes, and playing cards. (NOTE: The guys are about 12 years-old) **Buddy Holly style music crackles** through a small radio.

PETER (V.O.)

The year was 1955--

BUDDY HOLLY (V.O.)

(ON RADIO) WE-ELL, I WROTE THIS SONG
IN NINETEEN FIFTY FIVE/ AND THAT'S
WHAT YEAR IT IS RIGHT NOW/ NINETEEN
FIFTY-FI-HA-HI-HA-IVE/ NINETEEN FIFTY-
FI-HA-HIVE!

PETER (V.O.)

And the voice in my head was that of
Richard Dreyfuss.

RICHARD DREYFUSS (V.O.)

I never had friends like the ones I
had when I was twelve. There was me,
Petey LeChance...

ANGLE ON Petey who smokes, drinks, reads a "Playboy," and
plays cards all at the same time.

PETEY

(HOLDING CARDS) Boy, it sure is fun in
this tree house playing cards and
drinking and smoking and reading
"Playboy" all at the same time!

RICHARD DREYFUSS (V.O.)

Then, there was Joey Duchamps. The
voice in his head was Roy Scheider.

ROY SCHEIDER (V.O.)

How are you, Richard?

RICHARD DREYFUSS (V.O.)

Fine, Roy, how are you?

ROY SCHEIDER (V.O.)

Good, good, we should grab a drink
sometime and catch up. Maybe
reminisce about "Jaws."

RICHARD DREYFUSS (V.O.)

Great, you should give me a call
sometime. My number is 555--

ROY SCHEIDER (V.O.)

Wait, what? "555?"

RICHARD DREYFUSS (V.O.)

Yeah.

ROY SCHEIDER (V.O.)

You know what, Richard, if you don't want to have drinks, just say so. You don't have to be a dick about it.

ANGLE ON Joey, who holds his head in agony.

JOEY

Please, make the voices stop!

ANGLE ON Quag Chambers.

RICHARD DREYFUSS (V.O.)

And then there was Quag Chambers. He was the leader of our gang. He had sex when he was six, and committed his first rape when he was ten. Rape, of course, being legal in the fifties.

Quag lays down his cards and **laughs**.

QUAG

Beat those cards, fellas. Ha, ha, ha!

Giggity, giggity, fifties giggity.

We see a young and pudgy CLEVE (CLEVELAND) poke his head up through the tree house hatch.

CLEVE

Hey, you guys!

RICHARD DREYFUSS (V.O.)

Finally, there was Cleve Brown, my pudgy, black friend. I can still see him now, all pudgy and black.

Cleve climbs into the tree house.

PETHEY

Cleve, please, we're busy looking at
"Playboy."

QUAG

(OFF MAGAZINE) Look at the way these
women starve themselves. This one
can't be more than a hundred and
eighty pounds.

CLEVE

This is way better than "Playboy." Do
you guys want to see a dead body?

PETHEY

Like Ike I do!

EXT. ROLLING FIELDS - NEXT MORNING

We see the emblematic shot of the four kids setting out
through rolling fields as we **hear** fifties music.

RICHARD DREYFUSS (V.O.)

Anything was possible as we set out
that day. Except for terrorists
hijacking two planes and flying them
into the Twin Towers, because the
towers themselves were not yet
constructed.

EXT. TRAIN TRACKS - DAY

The four boys walk along, singing the theme from "Have Gun,
Will Travel."

BOYS

HAVE GUN WILL TRAVEL/ READS THE CARD
OF A MAN/ A KNIGHT WITHOUT ARMOR/ IN A
SAVAGE LAND/

PETHEY

Okay, I got another one... (SINGING)

SHOW ME THAT SMILE AGAIN...

CLEVE

SHOW ME THAT SMILE...

PETHEY

DON'T WASTE ANOTHER MINUTE ON YOUR

CRYIN'...

EXT. JUNKYARD - LATER

Over the following, the boys approach a chain link fence, with a sign that reads, "No Trespassers." They cautiously climb over the fence.

RICHARD DREYFUSS (V.O.)

We decided to cut through Old Man Pressman's junkyard. Even though legend had it that any kid caught scaling the fence ran the risk of being attacked by the old man's dog, who would charge to the cry of "Chopper, sic balls!"

The boys cautiously make their way through the junkyard.

CLEVE

I got a bad feeling about this.

PETHEY

Hey, look at that couch. We should take that with us.

OLD MAN PRESSMAN/STEWIE
(O.S.)

Hey! What are you kids doin'?!

ZIP PAN OVER to STEWIE, who is dressed like an older man in overalls and a trucker's cap.

QUAG

Oh, no! It's him!

OLD MAN PRESSMAN/STEWIE

That's right! I'm Old Man Pressman!
I own the junkyard! I'm cranky 'cause
all my stuff is junk! Why can't I
have nice things?

The kids **scream** and take off in a run.

OLD MAN PRESSMAN/STEWIE
(CONT'D)

Chopper! Sic 'em! Sic 'em, boy!

Brian comes running out on two legs, **barking** angrily. He
chases the boys. **CUT TO A SLOW MOTION SHOT** of Petey running
as we hear:

RICHARD DREYFUSS

Now, he said "Sic 'em, boy," but what
I heard was...

CHOPPER/BRIAN

I'm gonna get your balls. Here I come
for your balls. Hide your balls if
you don't want me to get 'em, 'cause
otherwise I'll get 'em.

The boys **scramble** over the fence and bolt away from the
junkyard, just as Brian reaches the fence.

CHOPPER/BRIAN (CONT'D)

That's too bad, I was in the mood for
some balls.

Old Man Pressman glares at the boys through the fence.

OLD MAN PRESSMAN/STEWIE

I know who you kids are. And each one
of your fathers is gonna get a call
from me. Except your father, Joey.

(MORE)

OLD MAN PRESSMAN/STEWIE

Because he's all the way up in the
loony bin and the roaming charges
(HIGH PITCHED) are outrageous!

EXT./ESTAB. TRAIN BRIDGE - LATER

The boys skip along the train tracks as we hear:

50'S DJ (V.O.)

(THROUGH RADIO, RAPID) Hey, how about
this brand new thing called rock and
roll? Even though it was just
invented, we already remember it
fondly. Here's Little Richard with
"Piano Riff Wooo!".

LITTLE RICHARD (V.O.)

(PIANO RIFF) WOOOOO! (PIANO RIFF)
WOOOO! (PIANO RIFF) WOOOO! (PIANO
RIFF) WOOOO!

Suddenly, the boys stop and look ahead in awe. **ANGLE ON**
their P.O.V., the long expanse of the train tracks stretch
across a massive ravine.

CLEVE

Fuck that.

QUAG

Man, this trip is dangerous. Couldn't
we have just taken a bus?

PETTY

(AWKWARD MUMBLING, POINTING TO CLEVE)
...black guy.

They start walking across the bridge.

JOEY

Anyone know when the next train is
scheduled?

PETEY

Don't worry, if a train comes, I'll
warn you in slow-motion.

Petey leans down and puts his hand on the rail. He looks back and we see a plume of smoke is approaching through the trees. Petey pops up in **SLOW MOTION**.

PETEY (CONT'D)

TRAAAAAAAAAIIIIIIINNNNN!

The boys look behind them, then quickly scurry towards the far end of the bridge. Petey and Quag make it to safety.

ANGLE ON the famous shot from "Stand By Me" of the kids with the train right behind them. At the last moment, Cleve jumps to safety, but Joey gets his foot stuck. The train **runs over** his legs.

JOEY

Aaaaaahhhh! My legs!

Petey points again and shouts in **SLOW MOTION**.

PETEY

'NOTHER TRAAAAIIIIINNN!

Another train whizzes by, also running over Joey's legs.

JOEY

Aaaaaahhhh! What an odd, clustered
train schedule!

Peter points again and **shouts** in **SLOW MOTION**.

PETEY

DINOSAURS!

The "**Jurassic Park**" theme **swells** as a herd of DINOSAURS **run** across the bridge, over Joey's legs.

PETEY (CONT'D)

(IN AWE) They're moving in herds.

They *do* move in herds.

EXT. CAMPFIRE - NIGHT

The boys sit around a campfire, swapping stories, sipping alcohol, and smoking cigarettes. Joey is now in a wheelchair.

PETTY

Sorry you got paralyzed, Joey.

JOEY

Oh, it's alright. Thanks for going all the way back to the junkyard to get me this wheelchair. Boy, was Old Man Pressman angry.

EXT. JUNKYARD - DAY (FLASHBACK)

Stewie looks at the camera and makes an angry noise.

OLD MAN PRESSMAN/STEWIE

Oooooohhh!

EXT. CAMPFIRE - NIGHT (BACK TO PRESENT)

The boys lie around the campfire, swapping stories.

RICHARD DREYFUSS (V.O.)

We talked into the night. The kind of talk that seemed important until you discover girls.

PETTY

This House Un-American Activities Committee is a travesty. It's nothing but a glorified witch-hunt.

QUAG

Absolutely. Absolutely a witch-hunt.

PETTY

And you know I do not use that term lightly.

DISSOLVE TO another shot.

JOEY

If we go into French Indochina, it
will take us thirty years to get out.
It will be a morass. An imbroglio.

DISSOLVE TO another shot.

QUAG

Levittown-type housing communities
will put an end to individualism and
lead us into an era of fear and
conformity.

DISSOLVE TO another shot.

CLEVE

What do you think of that new kid at
school, Marty McFly? Seems like he
just showed up outta nowhere.

EXT. SWAMP - LATER

The boys **wade** through a swamp.

RICHARD DREYFUSS (V.O.)

The next afternoon, we set out across
Leech Swamp. Although none of us knew
why it was called that.

CLEVE

Hey, Petey, what's that on your neck?

The guys turn and look. Petey has a leech stuck to his neck.

QUAG

Leeches!

They all strip down to their underwear, frantically, as they
rush out of the swamp, pulling leeches off their bodies.
ANGLE ON Quag, who is the only one stuffing leeches into his
underwear.

QUAG (CONT'D)

C'mon, guys. Get in there. Don't be shy.

EXT. FARTHER ALONG THE TRACKS - LATER

The boys stand stoically, looking down at something O.S.

JOEY

Well... there it is.

RICHARD DREYFUSS (V.O.)

None of us could breathe. The twisted and mangled body we had come to see was far more disgusting than any of us could have ever imagined.

ANGLE ON the body. It's MEG.

CLEVE

He's nasty.

ANGLE ON ACE, the town bully (Mayor West). He is flanked by **THREE MEMBERS OF HIS GANG.**

ACE/MAYOR WEST

Oh no, you don't. We're taking credit for finding this body. So, why don't you boner-penises go suck a duck on ice?

RICHARD DREYFUSS (V.O.)

It was the meanest guy in town, Ace, and his whole gang: Constant Hair-Combey, Cigarette Sleeves, and Magic Johnson.

MAGIC JOHNSON

That body's laid out like Michael
Cooper taking a charge. Naw, but she
is dead.

ACE/MAYOR WEST

Now get lost. (CLICKING OPEN
SWITCHBLADE) We'll take it from here.

We hear a **gunshot** and **ANGLE ON** Petey who has just fired in
the air.

PETEY

Sketch my fat one, you cheap dime-
store hood.

ACE/MAYOR WEST

What?

PETEY

(TAKING OUT A SKETCH PAD AND PENCIL)
Sketch my fat one. Here's a pencil
and a pad.

Peter hands him the pencil and pad and unzips his pants. Ace
starts sketching.

ACE/MAYOR WEST

(SKETCHING) Okay, does your fat one
play tennis?

PETEY

Yeah.

ACE/MAYOR WEST

Okay, we're gonna make him a tennis
player. (SKETCHES SOME MORE) And here
you go.

Ace hands Petey the sketch.

PETHEY

Oh my god, it looks silly.

RICHARD DREYFUSS (V.O.)

Ace and his gang went on their way,
and the body was ours. We just poked
it with a stick and spat on it for a
couple of months. Then, some adults
found it and got all up in our faces
like, "How could you just let that
body decompose out there?!", and "Is
that spit on the body?" But we were
just kids.

EXT. CASTLE ROCK - THE NEXT DAY

The boys all part ways.

RICHARD DREYFUSS (V.O.)

We never forgot that wonderful summer,
and eventually we all went our
separate ways.

We see Joey wheeling himself down a dirt road.

RICHARD DREYFUSS (V.O.) (CONT'D)

Joey learned to live without the use
of his legs, and even went on to
create a wheelchair type rugby game
called "Don't Feel Sorry for Us Ball".

We see Cleve walking down the same dirt road.

RICHARD DREYFUSS (V.O.)
(CONT'D)

Cleve grew up and went on to marry
Rebecca Romjin. Actually, I'm not
even joking about that.

(MORE)

RICHARD DREYFUSS (V.O.)

The fat kid from "Stand By Me" is now married to Rebecca Romjin. Can you believe that? I swear to god, look it up on the Internet. Doesn't that piss you off?

Quag walks down the same dirt road.

RICHARD DREYFUSS
(V.O.) (CONT'D)

Quag grew up to become a famous Hollywood actor. Unfortunately, about a week ago, he took an overdose of designer drugs at the Viper Room. He died on the curb outside.

Quag vanishes.

RICHARD DREYFUSS (CONT'D)

And now we're left with a hare-lipped reminder of what might have been.

We **CUT TO** a **PHOTO** OF JOAQUIN PHOENIX as we hear:

COMEDY TRUMPET

Waaa-waaah.

END OF ACT ONE

ACT TWO

INT. STUDY - NIGHT

Peter is still seated by the fireplace.

PETER

Hi, welcome back from commercials.
Joaquin Phoenix, if you're still
watching, you are a good sport and a
trooper. And you passed our test.
And you can be our friend. And now
for a segment we like a little less
than the first and the last. Here's
"Misery."

EXT./ESTAB. HOTEL IN THE MOUNTAINS - DAY

INT. HOTEL ROOM - SAME

PAUL SHELDON (BRIAN) bangs away on a typewriter as he talks
on a phone.

PAUL/BRIAN

Marcia, I've done it. I've finished
the book, and Snuggly Jeff is dead.

SPLIT SCREEN to reveal Paul's agent, MARCIA SINDELL (LOIS) in
her New York office.

MARCIA/LOIS

Paul, I still wish I could talk you
out of this. "Snuggly Jeff" is the
most successful children's book series
ever.

PAUL/BRIAN

Yeah, but I wanna get into writing
more serious stuff. You know,
something about rape that Oprah might
read on her show.

(MORE)

PAUL/BRIAN (CONT'D)

Or something about Oprah getting raped. I don't know, something with rape and Oprah.

MARCIA/LOIS

Well, we'll talk about it when you get back.

Paul hangs up and takes the last page out of the typewriter.

PAUL/BRIAN

Yep, one copy. That's all I need.

EXT. SNOWY HIGHWAY - MOMENTS LATER

Paul drives down a windy, snowy road. He turns on the radio.

RADIO VOICE (V.O.)

The weather service has reported a big snow storm coming in. Now here's Simon & Garfunkel with "Really Soft, Lean Into The Mic Harmonies."

Soft Simon & Garfunkel **music** comes through the radio. Their vocals get progressively softer.

SIMON & GARFUNKEL (V.O.)

PEOPLE TALKING WITHOUT SPEAKING/
PEOPLE HEARING WITHOUT LISTENING/
PEOPLE WRITING SONGS THAT VOICES NEVER
SHARE/ NO ONE DARE DISTURB THE SOUNDS
OF SILENCE/

SIMON (V.O.)

(WHISPERING) Hey, Art.

GARFUNKEL (V.O.)

Yeah, Paul.

SIMON (V.O.)

We make records, isn't that neat?

GARFUNKEL (V.O.)

Yeah.

Suddenly, a MAN crosses the road in front of the car.

PAUL/BRIAN

Oh my god! Stephen King!

Paul slams on the brakes. The car **skids** and swerves out of control.

PAUL/BRIAN (CONT'D)

Aaaaaa!

The car **hits** Stephen King, sending him hurling into the air. While in mid-air, he pulls out a note pad.

STEPHEN KING

Hey, this'd make a neat story!

He writes furiously, then **hits** the ground and somersaults up to his feet and holds up the note pad.

STEPHEN KING (CONT'D)

Done!

ANGLE BACK ON Paul's car as it **flips** off the road.

EXT. SNOWY EMBANKMENT - CONTINUOUS

In a **WIDE SHOT**, we see a small figure make its way to the car. It pulls Paul out of the car, and drags him O.S.

INT. COZY BEDROOM - DAY

From Paul's P.O.V. we see black, then the blurry face of Stewie gradually comes into focus.

STEWIE

(ECHOEY) I'm your number one fan. I'm
your number one fan. I'm your number
one fan.

Paul **groans** in pain.

PAUL/BRIAN

(WEAKLY) Who... who are you?

STEWIE

I'm Stewie Wilkes. I saved your life.
You were in a terrible car accident
and you broke both your legs.

Stewie pulls back the sheet. Paul's legs are broken and
mangled... and he is wearing high heels.

PAUL/BRIAN

Why am I wearing high heels?

STEWIE

Oh, uh, no reason.

PAUL/BRIAN

(SMACKING LIPS) I taste lipstick. Am
I wearing lipstick?

STEWIE

Not anymore. You know, I am a huge
Snuggly Jeff fan. I've read all the
books. When he lost his blankie in
the washing machine, I thought it was
gone forever. But it was in the dryer
the whole time!

PAUL/BRIAN

Um, can you hand me my cell phone? I
need to call my agent. She's probably
worried sick about me.

STEWIE

(SORRY) Ooh, it was destroyed in the
accident.

PAUL/BRIAN

Well, can I use yours?

STEWIE

No reception up here.

PAUL/BRIAN

Regular phone?

STEWIE

Lines are down.

PAUL/BRIAN

Payphone?

STEWIE

(RAPID FIRE) Roads closed.

PAUL/BRIAN

E-mail?

STEWIE

Dial up.

PAUL/BRIAN

Fax?

STEWIE

Paper jam.

PAUL/BRIAN

Morse code?

STEWIE

Obsolete.

PAUL/BRIAN

Brain-damaged bicycle courier?

ANGLE ON a cockeyed BIKE COURIER in the corner.

BIKE COURIER

I'm not quite so sure I could find my
way.

The bike courier shakily starts to move, then the bike just
tips over.

STEWIE

(TO PAUL) Yeah, you're gonna be here
awhile.

EXT./ESTAB. CABIN IN THE WOODS - DAY

INT. COZY BEDROOM - SAME

Stewie comes into the room clutching Paul's "Snuggly Jeff"
manuscript.

STEWIE

Um, Paul, quick question, and feel
free to say no, but I couldn't help
notice the new "Snuggly Jeff"
manuscript in your bag, and I was
wondering if I could read it.

PAUL/BRIAN

Well... I guess that'd be okay.

STEWIE

I also found a toothbrush and a tube
of Aim. When's the last time you
bought toothpaste, Paul?

PAUL/BRIAN

I... I don't know.

STEWIE

I'm just saying, you're really behind
the toiletry times, aren't you? If I
told you I had something called Pert
Plus that has both shampoo and
conditioner built in, would that seem
like sorcery?

EXT./ESTAB. STEWIE'S CABIN - NIGHT

INT. COZY BEDROOM - SAME

Paul sleeps peacefully. Suddenly, the door opens with a **bang**. Paul shields his eyes from the light and we see the ominous silhouette of Stewie standing in the doorway.

PAUL/BRIAN

Stewie?

STEWIE

(SEETHING) You dirty birdie.

How could you? He can't be dead.

Snuggly Jeff cannot be dead!

Stewie **slams** the manuscript down on Paul's legs. Paul **screams**.

PAUL/BRIAN

(PAINED) Look, Stewie, I've gone as far as I can with Snuggly Jeff, and I wanna write something more serious.

STEWIE

More serious than Snuggly Jeff in "Good Secrets, Bad Secrets"? I don't think so. Well, we're gonna fix this injustice, Paul.

CLOSE ON an old typewriter being **slammed** onto a table. **CUT WIDER TO REVEAL** it's the next day, and Paul is seated at a writing table in a wheelchair. Stewie stands next to him.

STEWIE (CONT'D)

You're gonna write Snuggly Jeff back to life, Mr. Man. What kind of teddy bear gets an eating disorder, anyway?

PAUL/BRIAN

The kind of teddy bear who still wants to be relevant to the club scene.

(MORE)

PAUL/BRIAN (CONT'D)

Anyway, I can't work on this typewriter, it doesn't have an "o" on it.

STEWIE

Ah. (TAKING OUT A LETTER "O") Well, would you like to buy an "o"? It'll cost you just a nickel.

PAUL/BRIAN

A nickel?!

STEWIE

Shh!

PAUL/BRIAN

(WHISPERS) A nickel?

STEWIE

(WHISPERS) Right.

PAUL/BRIAN

(HANDING HIM MONEY) Okay.

STEWIE

(HANDING HIM "O") Okay.

EXT./ESTAB. STEWIE'S CABIN - DAY

INT. COZY BEDROOM - SAME

Stewie enters, flipping through the new pages.

STEWIE

No, no, no, this won't do, Paul. You can't just have Snuggly Jeff magically brought back to life by a child's wish. It's insulting to the reader.

PAUL/BRIAN

What do you mean?

STEWIE

Oh, let's see, how can I explain this?
Do you ever watch "Studio Sixty on the
Sunset Strip?"

PAUL/BRIAN

No. I find that lead actress
repellent.

STEWIE

(UNDER BREATH) As does America but
I watch it every week. They did an
episode once that was like all in
flashbacks to when Matthew Perry's
character was a young writer, but you
could tell it was still the older,
fatter, drug addled-ier Matthew Perry
with just a backwards baseball cap! I
mean, who did they think they were
fooling?! And, he didn't have an
office, so he just sat in the hallway
because he was so passionate about the
work! That's not what it's like to
write for television! And Aaron
Sorkin should know that, cuz he writes
for the cock-a-doody television!!

Stewie throws the pages in the trash.

STEWIE (CONT'D)

Start over!

PAUL/BRIAN

Fine, but you're gonna have to go into
town and get me some more paper.

(MORE)

PAUL/BRIAN (CONT'D)

I'm all out. And while you're there,
can you pick me up some "Beggin'
Strips"?

STEWIE

Sure, but it's not real bacon.

PAUL/BRIAN

I don't know it's not bacon.

CUT TO A COMMERCIAL SHOT of a bag of "Beggin' Strips."

DOG (V.O.)

It's bacon!

INT. STEWIE'S CABIN - MOMENTS LATER

Paul watches out the window as Stewie pedals away up the road on his big wheel. As soon as he's out of sight, Paul wheels his wheelchair towards the bedroom door. He takes off his license and uses the wire to unlock his door. He wheels out into the living room. He sees a bookshelf with a scrapbook on it. He opens it up. An article headline reads: "UNEXPLAINED TODDLER DEATHS AT LOCAL PRE-SCHOOL". He turns the page. The next headline reads: "MORE UNEXPLAINED TODDLER DEATHS AT LOCAL PRE-SCHOOL". The next headline reads: "EVERYONE WHO KNOWS STEWIE WILKES MYSTERIOUSLY DEAD". The next page is a "Marmaduke" cartoon.

PAUL/BRIAN

(CHUCKLING) He's too big for that car.

Suddenly, Paul hears a **click** O.S. He turns with a **gasp**. We do an **EXTREME TRUCK-IN** on the front doorknob as it turns. We do an **EXTREME TRUCK-IN** on Paul, frozen in terror. The door slowly opens, revealing Joe in a sheriff's uniform. Joe is standing upright.

JOE

Mr. Sheldon?

PAUL/BRIAN

Oh my god, I'm saved!

JOE

The authorities have been looking
everywhere for you. Boy, are people
gonna be happy when--

Two shotgun **blasts** blow through each of Joe's legs. He falls to the ground, revealing Stewie behind him with a shotgun.

JOE (CONT'D)

AAA! My legs! Now I'm gonna have to spend the rest of my life in a wheelchair!

STEWIE

No, you're not.

Stewie **blows** his head off.

INT. COZY BEDROOM - LATER

Paul lies back on the bed. Stewie puts a block of wood between his legs.

PAUL/BRIAN

Stewie, whatever you're thinking about doing, please don't.

STEWIE

You know, Paul, in the early days of E.R., cast members were leaving the show in alarming numbers to pursue movie careers. So, a way had to be found to keep the actors from running away, but still able to work. Thus, they developed a practice called hobbling. And that's what I'm going to do to you, Paul.

Stewie picks up a box that reads "PlaySkool Toolkit" and pulls out a colorful, toy hammer. He whacks Paul's foot, but the hammer just **squeaks**. He whacks it again, but it just **squeaks** again. He whacks the other foot with another **squeak**, at which point Paul grabs the block of wood and hurls it at Stewie's head. Stewie goes down with a **yelp**. Paul **thrusts** himself off the bed and drags himself to the typewriter. He picks it up as Stewie advances on him with the gun. Stewie **fires** at Paul. Paul shields himself with the typewriter. The bullet **ricochets** off. Paul **whacks** Stewie across the face as hard as he can with the typewriter.

Stewie goes down and Paul starts **stuffing** the "Snuggly Jeff" pages down his throat.

PAUL/BRIAN

You like "Snuggly Jeff"?! Then eat
it!

Stewie is motionless. Paul lies on his back, **breathing with exhaustion.**

STEWIE

(WAVING ARMS) Waa, I'm still alive,
Waa!

PAUL/BRIAN

What?

STEWIE

No, I'm just kidding.

Stewie is motionless again.

END OF ACT TWO

ACT THREE

INT. STUDY - NIGHT

Peter is still seated by the fire.

PETER

Alright, everybody still awake? Hey!
You there in Boise! Wake up! How
about a little energy, huh?! What's
that? (THEN, HAND TO MOUTH) Oh, god,
you've got cancer. Oh, god, I'm so
sorry. I wouldn't have said that.
Well, listen, I bet you need a good
laugh right now, so here's "The
Shawshank Redemption" by Stephen King
and TNT.

EXT./ESTAB. SHAWSHANK PRISON - DAY

EXT. SHAWSHANK PRISON - SAME

A bus filled with NEW INMATES arrives in the yard as the
other INMATES look on and yell. We see ANDY DUFRESNE (Peter)
get off the bus with other prisoners.

RED/CLEVELAND (V.O.)

The first time I laid eyes on Andy
Dufresne, I didn't think much of him.
He was a fat drink of water. It
looked like a gale force wind could've
blown him over.

ANGLE ON RED (Cleveland) and Quagmire.

RED/CLEVELAND (CONT'D)

Five packs of cigarettes says the fat
one breaks first tonight.

QUAGMIRE

You're on. I'll take the Don Martin-
looking one.

ANGLE ON a DON MARTIN-LOOKING GUY with way too many joints and big, floppy shoes. As he steps, words like, "Skplitch" and "Ka-bloing" appear on screen.

INT. SHAWSHANK ARRIVALS AREA - CONTINUOUS

The warden, CARTER, addresses the new inmates.

CARTER

Welcome to Shawshank Prison. I'll be
your warden. I believe in two things:
The Bible, and The Koran. One of
'em's gotta be right, huh? Am I
right?

No response. Carter takes out a pencil and pad and writes something down.

CARTER (CONT'D)

Don't do Bible/Koran bit at The
Improv.

INT. SHAWSHANK CELL BLOCK - LATER

The naked new inmates are led to their cells. Red watches Andy go by. The inmates go in their cells. A PRISON GUARD (SEAMUS) walks the row.

PRISON GUARD/SEAMUS

Alright, lights out, ladies!

PRISONER/FUAD (O.S.)

Oh, ho! Is funny 'cause we are not
ladies, we are men!

PRISON GUARD/SEAMUS

Shut up!

PRISONER/FUAD (O.S.)

(WEAK) Oh.

The lights **switch** off.

RED/CLEVELAND (V.O.)

Most new fish come close to madness
that night. But who would be the
first? I had my money on Andy
Dufresne.

There is a beat of silence.

MORT (O.S.)

Oh, no! Is my cell right by the vent?
This is a regular mattress! I need my
Temperpedic mattress! Oh, god,
there's no stall around the toilet!
I'm just gonna have to go with my
sweater on my lap!

QUAGMIRE (O.S.)

And we have a winner!!

The other inmates begin **chanting**.

INMATES

Gefilte fish! Gefilte fish! Gefilte
fish!

RED/CLEVELAND (V.O.)

On his first night in Shawshank, Andy
Dufresne cost me five packs of
cigarettes. He never made a sound.
Well, except one.

WIDE ANGLE ON the interior of the prison. We hear a loud
fart.

ANDY/PETER (O.S.)

Hehehehe. Uh-oh.

We hear the sound of **footsteps**, then a **toilet paper roll**
being used.

EXT./ESTAB. SHAWSHANK PRISON - DAY

INT. PRISON CAFETERIA - SAME

Andy puts his tray down at one of the tables. He looks at his food for a beat, then pulls a maggot out of the slop and inspects it.

BROOKS/HERBERT (O.S.)

Are you gonna eat that?

ANGLE ON BROOKS (HERBERT) sitting on the other side of the table.

ANDY/PETER

I hadn't planned on it.

BROOKS/HERBERT

May I?

Peter hands the maggot to Herbert.

BROOKS/HERBERT (CONT'D)

I'll feed this to Jake.

ANDY/PETER

Oh, what's Jake? A little bird or something?

BROOKS/HERBERT

Sorta.

Herbert opens his jacket pocket and a YOUNG BOY sticks his head out. Herbert feeds him the maggot.

BROOKS/HERBERT (CONT'D)

That's it. We'll work our way up to the big stuff. You just get strong.

But not too strong. (WEAK LAUGH)

EXT. PRISON YARD - DAY

Andy approaches Red in the yard.

RED/CLEVELAND (V.O.)

A month went by before Andy said two words to somebody. As it turned out, that somebody was me.

ANDY/PETER

Vagina boob.

Andy keeps on walking by and O.S.

EXT. PRISON YARD - DIFFERENT DAY

RED/CLEVELAND (V.O.)

Later, Andy came back with more than two words.

Andy approaches Red again.

ANDY/PETER

I understand you're a man who knows how to get things.

RED/CLEVELAND

I've been known to locate certain things from time to time.

ANDY/PETER

I need a rock hammer.

RED/CLEVELAND

What's it for?

ANDY/PETER

I carve Star Wars figurines out of stone. But mostly it's for 'not tunneling' my way out of here. Yep, 'not tunneling' is a hobby of mine.

RED/CLEVELAND

Got it.

Andy walks off.

RED/CLEVELAND

(TO O.S. CHARACTER) What can I get for
you?

WIDEN TO REVEAL the tall KNIGHT WHO SAYS "NE" from "Monty Python and the Holy Grail".

KNIGHT

I demand... a shrubbery!

We hear a harsh **musical sting**.

INT. PRISON SHOWERS - DAY

Andy takes a shower with some other inmates. BOGGS (Joe) walks over and starts showering next to Andy.

BOGGS/JOE

Hey.

ANDY/PETER

How you doin'.

BOGGS/JOE

Listen... we all need friends in here.

(KNOWING) I could be a friend to you.

ANDY/PETER

You mean a 'friend-friend'? Or a 'gay-
butthole-friend'?

BOGGS/JOE

The second one.

ANDY/PETER

I'm gonna say no, but you are
refreshingly direct.

Andy exits.

INT. PRISON STOCK ROOM - X

Andy carries a crate into the stock room. Boggs and three other men set upon him and tackle him to the floor. The **CAMERA ROLLS BEHIND** a large shelf that blocks the action.

RED/CLEVELAND (V.O.)

I wish I could tell you that Andy fought the good fight and the sisters let him be. I wish I could tell you that Andy didn't enjoy the experience. I wish I could tell you he didn't recommend the experience to others on an almost weekly basis. I wish I could tell you a lot of things, but prison is no fairy tale.

EXT./ESTAB. SHAWSHANK PRISON - DAY

INT. CELL BLOCK - SAME

A prison guard walks on the block.

PRISON GUARD/SEAMUS

Inspection!

GUARDS go up and down the row, tossing cells. WARDEN CARTER enters Andy's cell.

INT. ANDY'S CELL - CONTINUOUS

Andy sits in his cell, carving Star Wars figurines. An impressive line of them can be seen, already done.

CARTER

You Andy Dufresne?

ANDY/PETER

That's my name, don't wear it out.

CARTER

I understand you make Star Wars figurines. (PICKING ONE UP) Aww, Grievous! Wicked! Well, anyway, I'm a pretty corrupt guy, so I figured I could sell your figurines and pocket the cash. Whaddya say?

ANDY/PETER

I dunno--

CARTER

Oh, c'mon! I'll even cripple that guy who rapes you.

ANDY/PETER

But I like that guy--

CARTER

See?

ANGLE ON Boggs being dragged out of his cell and savagely beaten by two prison guards.

BOGGS/JOE

Aaahh! My legs!

EXT. SHAWSHANK DRIVEWAY - DAY

We see Boggs, in a wheelchair and bandages, being lifted into an ambulance.

RED/CLEVELAND (V.O.)

Two things never happened again after that. Boggs never walked again... and... he never ran again. Which... kinda seems like it goes without saying, I guess. If he couldn't walk, he couldn't run. I'm actually feeling a little silly for mentioning it.

INT. WARDEN'S OFFICE - DAY

Andy enters, holding a small box full of the "Star Wars" figurines.

ANDY/PETER

Alright, Warden, here are the "Star Wars" figurines you asked for.

(MORE)

ANDY/PETER (CONT'D)

And all I ask in return is three
packets of Nerds apiece for me and my
buddies. I think a man feels more
like a man if he's sucking back a
packet of Nerds.

EXT. PRISON ROOFTOP - DAY

Andy, Red and some other PRISONERS sit on the roof, eating
Nerds.

RED/CLEVELAND (V.O.)

And so it was that one glorious day in
the summer of 1948, we sat on that
rooftop, eating packets of colorful
Nerds. We were the lords of all
creation. And Ol' Andy just sat there
with an odd little smile on his face,
watching us eat his Nerds. 'Course,
back then they were called Good
Tasting Happy Johns. Man, the forties
were retarded.

EXT./ESTAB. PRISON - DAY

INT. WARDEN'S OFFICE - SAME

Andy enters the office and we see boxes scattered around all
over the floor. The prison guard is standing among them all.

PRISON GUARD/SEAMUS

Dufresne, I want you to have all of
Warden Carter's records stacked by the
time he gets back. I'm gonna go to
the men's room and take a black
donnelly.

ANDY/PETER

You got it, sir!

The Prison Guard exits. Andy rifles through the collection and pulls out a record. He puts it on the record player and places the PA mic right next to it.

EXT. PRISON YARD - CONTINUOUS

We hear the **squeal** of PA speakers and the **crackle** of a record being played. We then hear the opening to "**Hollaback Girl**" by **Gwen Stefani**. We **PAN ACROSS** the awestruck faces of the inmates as they all look up at the speakers.

RED (V.O.)

To this day, I have no idea what that woman was singing about. Like, literally, no idea. I don't know what a hollaback girl is. But I have to imagine it's a foul, disease ridden thing, that wears too much make up to cover up the fact that it's a 47-year-old fish-dog.

INT. WARDEN'S OFFICE - LATER

Warden Carter sits at his desk, facing Andy Dufresne. There is a lamp awkwardly placed on the desk so that the warden has to keep looking around it, like Ted Knight in "Caddyshack." Over the following, he and Andy look awkwardly back and forth around the lamp, trying to make eye contact.

CARTER

Andy, I think you know why I've called you in here today. A prison is an environment which requires the highest level of discipline. And that little stunt you pulled today--

He angrily pushes the lamp off his desk with one sweep of his hand. It **shatters**.

CARTER (CONT'D)

That little stunt you pulled today made a lot of people look very foolish.

ANDY/PETER

Look, Warden, we got it rough in here.
I just thought we could use a little
music.

CARTER

Music is expressly forbidden inside
prison walls.

ANDY/PETER

My god, how can you be so obtuse?

ANGLE ON Carter, and we see that his body is indeed hitched
at an obtuse angle.

CARTER

What did you call me?!

ANDY/PETER

Obtuse. You're being obtuse.

CARTER

Two months in the hole! Or am I being
obtuse?

ANDY/PETER

No, now you're being acute.

ANGLE ON Carter again and we see that his body is now at an
acute angle.

EXT. PRISON YARD - DAY

Andy sits up against the wall, next to Red.

RED/CLEVELAND (V.O.)

That time in the hole changed ol'
Andy. From then on, he was a man with
a purpose.

ANDY/PETER

I'm gettin' outta here tonight, Red.
I'm gonna take the poop pipe to the
crap swamp.

RED/CLEVELAND

Wow. Where you headed once you get
out?

ANDY/PETER

Zijuatanejo.

RED/CLEVELAND

(OFFENDED) Say what?

ANDY/PETER

Zijuatanejo. It's a beach town in
Mexico.

RED/CLEVELAND

Sounds nice.

ANDY/PETER

Listen, Red, when you get outta here,
I want you to do something for me. Up
in a hay field in Buxton, Maine, under
an old oak tree, there's a rock that
has no business being there. It's
black volcanic glass. Has no business
being there. It looks so silly in
there with all the other rocks, you
are going to laaaauuuugh. Anyway,
underneath it, there's a box with
something in it that I want you to
have.

RED/CLEVELAND (V.O.)

I never stopped thinking about that box from the day Andy mentioned it. 'Course, back then we called boxes "Uncle Chester's Keepin' Machines."

ANDY/PETER

You know what's funny, Red? It's the 1950s and we're a white guy and a black guy who are best pals in prison, and no one has said a thing.

PRISONER #2 (O.S.)

Hey, Oreo!

RED/CLEVELAND

(CALLING O.S.) Shut up 'fore I make water on you!

INT. CELL BLOCK - NEXT DAY

ANGLE ON the row of cells as the doors open for the morning count.

PRISON GUARD/SEAMUS

Inspection!

The inmates step out of their cells, Andy does not.

PRISON GUARD/SEAMUS (CONT'D)

Dufresne? Dufresne?! Dufresne, you better get your definitely-in-there-ass out here before you make me cut this sentence sho--

ANGLE ON the inside of Andy's cell. He's gone.

EXT./ESTAB. PRISON - DAY

INT. ANDY'S CELL - SAME

The cell is now busy with GUARDS, one of them being HOBEY. Warden Carter comes in.

CARTER

Where is he?! Where the hell is
Dufresne?!

PRISON GUARD #2/HOBEY

Uhhhhhh...

CARTER

I want him found now. Not after
breakfast. Not after CSI. Now! God,
I'm so angry I could just throw a rock
at that poster of David Cassidy.

The Warden throws a pebble at a poster of David Cassidy on the wall. David Cassidy is in a disco-style pose with his butt facing the camera. The pebble goes right through his butt. We hear it **ricochet and echo** from somewhere behind the poster. The warden and guards all stop for a moment, registering this. The warden puts his finger in the hole, then his whole arm. He tears the poster away and we see a large hole behind it. The guards and Warden gather to look in. The camera **PULLS BACK** to reveal the length of the hole.

INT. SHAWSHANK WALLS - NIGHT (FLASHBACK)

Andy shimmies down the inside of the wall then stands over a large pipe, ready to smash it with a rock.

RED/CLEVELAND (V.O.)

What the warden and his boys didn't
realize was that Andy Dufresne had
escaped from Shawshank Prison the
night before.

ZIP PAN TO:

INT. WARDEN'S OFFICE - CONTINUOUS

The warden sits watching a small TV. We **hear** the "Friends" theme. When it gets to the clapping part, Andy **smacks the pipe four times** in unison with the **claps**. The pipe **bursts** open and liquid sprays up.

INT. POOP PIPE - MOMENTS LATER

Andy crawls through the pipe, just as in the movie.

RED/CLEVELAND (V.O.)

Andy crawled to freedom through five hundred yards of foulness I can't even imagine.

INT. POOP PIPE - LATER

We now see Andy heading back in the other direction.

RED/CLEVELAND (V.O.)

And then five hundred yards back when he realized he dropped his comb.

ANDY/PETER

(PICKING UP COMB) There that guy is!

EXT. MOUTH OF POOP PIPE - NIGHT

Andy **flops** out into the swamp, tears his shirt off, and does the dramatic "stand in the rain" **SHOT** from the film.

RED/CLEVELAND (V.O.)

Andy Dufresne. The man who crawled through a river of poop and came out clean on the other side. Why he chose enchilada night, I will never know. But that was Andy.

INT. PAROLE BOARD - DAY

Red sits in front of the PAROLE BOARD.

PAROLE BOARD GUY

Do you believe in your best judgment that you have been rehabilitated?

RED/CLEVELAND

Rehabilitated. It's just a stupid made-up word. So boys like you can sit behind a desk, wear a fancy suit and feel important. You're a jerk.

(MORE)

RED/CLEVELAND (CONT'D)

And I had sex with your mother last night. And I swear to god, you let me outta here, first thing I'm gonna do is kill again.

ANGLE ON Red's parole sheet being stamped, "APPROVED".

EXT. COUNTRY ROAD - DAY

Red sits in the back of a pick up truck as it makes its way through the countryside.

RED/CLEVELAND (V.O.)

When I got outta Shawshank, there was only one thing on my mind: a promise I made to a friend that I had to keep.

The truck stops, and Red gets off.

EXT. COUNTRY FIELD - NEXT DAY

Red, with his jacket slung over his shoulder, makes his way along a stone wall that leads up to a large tree.

ANDY/PETER (V.O.)

Walk along the stone wall until you reach the tree, and that's where you'll find the rock.

We see Red reach the tree and sit down. Red looks down and sees the rock. He removes it, revealing a box. Red opens it and pulls out a wad of cash and a postcard.

ANDY/PETER (V.O.) (CONT'D)

Dear Red, if you've come this far, maybe you're willing to go a little further. You remember the name of the town in Mexico, right?

RED/CLEVELAND

(THINKS FOR A BEAT, HE DOESN'T) Shit!

EXT. MEXICAN BEACH - DAY

Andy **sands** the hull of a fishing boat on the beach. The **music swells** as Andy looks up, expectantly.

ANDY/PETER

(EXCITED, UNDER BREATH) Wha--? Uhp!

Is that him? Uh-- no. Beach dog. Is that Red? Nope, not him either.

Where the hell is that jagoff?

There's like twelve hundred bucks in that box-- Oh my god, if he ran off with that, oooohhhhh I am gonna be pissed.

THE CAMERA PULLS BACK and the **music continues to swell** as we **FADE OUT**.

INT. STUDY - NIGHT

Peter is seated at the fireplace.

PETER

Well, that's our show. Thank you, Stephen King, we'll see you in court. Now stay tuned for whatever Fox is limpin' to the barn with.

END OF SHOW